tion before a magistrate, the penalty being exacted once for any part of a day during which a chimney continues to smoke. At the same time it must be observed, that when we consider the magnitude of the interests affected, the expense attending alterations, when the cause of the evil is connected with deficient boiler room or inefficiency of draught, it is necessary that there should be provision made, to ensure the parties against undue application of powers generally entrusted. Your lordship will doubtless consider whether in such instances, it would be advisable to cause the expensive process of an appeal to a higher court to be the only means of redressing such grievance, or whether the same principle might not be applied as that contained in the Health of Towns Bill, to enable the Government, on application to that effect, to institute inquiry by a properly qualified officer as to whether the convicted parties had fairly tried the ordinary means for abating the nuisance, and whether further time should not be granted for continued experiments.

It cannot for a moment be questioned, that the continued emission of smoke is an unnecessary consequence of the combustion of fuel, and that, as an abstract statement, it can be dispensed with. But your lordship will perceive that there are grave difficulties connected with a general law to the effect that it shall be unlawful for chimnies, after a certain date, to emit smoke. With regard to steam-engines, the processes for the prevention of smoke have been matured, and in very many instances successfully employed. In this case, therefore, a law to that effect could be most easily and promptly carried out. In other cases mentioned in Lord Lincoln's letter, such as distilleries, dye-works, &c., the legislature has already granted powers in the Manchester Local Act; and as there are certain instances in which processes for the prevention of smoke have with them proved successful, it may be anticipated that the nuisance arising from these sources may be much abated, if they be subjected to the general law with that forbearance and caution which, under certain cases, is so advisable. There are certain processes in glass-works, iron-furnaces, and potteries, in which it is neither possible nor desirable to apply a general law for the prevention of smoke; although the nuisance may be partially mitigated, by causing the steam-engines employed in them to be so constructed as not to emit smoke."

"It is useless to expect, in the present state of our knowledge, that any law can be practically applied to the fire-places of common houses, which, in a large town like London, contribute very materially to the pollution of the atmosphere; but it may confidently be expected, that by a wise administration of a legislative enactment, carefully framed, a great progressive diminution of the smoke of large manufacturing towns will be effected, and that the most happy results will thus flow from this improvement, in the increased health and moral feeling of their population, the intimate connection of which with facilities for cleanliness has been so often pointed out."

## GREEK AND ROMAN PORTRAITS.

We alluded a short time ago to a paper on this subject, which was read at the Institute of Fine Arts, by Mr. R. N. Wornum. It displayed considerable learning as well as acumen, and shewed a development of painting at a very remote period, little contemplated by the generality of artists. We have much pleasure in laying some extracts from it before our readers.

"It is a prevailing, though not a general impression, that the ancients were better sculptors than painters. This is easily accounted for. Most persons are disposed to believe what they see, and comparatively few what they hear only, especially if their own experience is of a contrary tendency. The paintings also of Pompeii, and of the ancient vases, have incontestibly tended rather to lower the reputation of the ancient painters in the estimation of the world generally, though the competent judge will find, upon a judicious examination, the confirmation of ancient criticism in these remains; for they contain many great beauties, especially in composition, though they are evidently the works of the inferior artists of an inferior age. To judge, however, of the ancient master-pieces of art from such specimens, is tantamount to estimating the great works of modern ages by the ordinary patterns on modern crockery and French paper-hangings; to which the immense superiority of the designs on the vases and other ancient remains is some index of the excellence of the great works of antiquity, so uniformly praised by ancient writers."

"The facts attesting any great early development of portraiture among the Greeks are not numerous; yet portrait-painting is certainly coeval with painting itself; its degree of excellence of course depending upon the degree of development of the latter."

"The earliest known example apparently of Egyptian portraiture is the portrait of Amasis, mentioned by Herodotus. Amasis sent a golden image of Minerva, and his own painted portrait, to the Greeks established at Cyrene. He sent also two wooden images of himself to the Heræum, or Temple of Juno, at Samos. This was about six centuries before the Christian era. Herodotus saw these wooden statues; they stood in his time immediately behind the gates (Herod. ii. 182)."

"Greek writers do not mention any Greek portraits of so early a date as this portrait of Amasis, yet they speak of allegoric and iconic portraits of a very early period. Aristotle (*de Mirab. Auscult.* c. 99) gives an account of a remarkable production in this respect. He describes a magnificent purple shawl or pallium, ἱμάτιον, probably of Milesian wool, which was made for Alcisthenes, a native of Sybaris. It was embroidered with the representation of cities, of gods, and of men; and from the Greek word ζῶδια, used here to signify the representations, it appears that the cities also, as well as the gods and men, were represented in a human form (Schweighäuser, *Animadv. in Athen.*, vol. xi., p. 47). Above was a representation, probably an allegoric female impersonation, of the city of Susa; below were figures of Persians; in the middle were Zeus, Hera, Themis, Athene, Apollo, and Aphrodite; on one side was an impersonation of Sybaris; and upon the other, a portrait of Alcisthenes himself. This shawl, the wonder of the Italiots, came subsequently into the possession of the elder Dionysius, tyrant of Syracuse, about 400 B.C., who sold it to the Carthaginians, for the enormous sum of 120 talents, or nearly 30,000*l.* Sterling. A shawl of such value, for its workmanship alone, is scarcely within the comprehension of a modern manufacturer. It was of the ordinary size, though its dimensions are not quite evident from the mere statement, that it measured fifteen cubits; however, whether fifteen cubits all round, or fifteen square cubits, it would still be of the ordinary size of a shawl of the present day. Alcisthenes lived probably about 520 or 530 years before the Christian era, and shortly before the fall of Sybaris, as from this shawl he must have lived in the most luxurious age of that luxurious city.

Nearly contemporary with this production of Sybaris, is the picture which Mandrocles of Samos, architect, dedicated in the Heræum of Samos. Mandrocles constructed a bridge of boats across the Bosphorus, for Darius Hystaspes and his army, on his expedition against the Scythians, 508 B.C. He had a picture painted, of the passage of the army across, with the portrait of Darius, seated upon a throne, reviewing his troops as they passed; and he dedicated it in the Heræum of Samos. In this picture, probably the portrait of Darius was little more than a mere iconic of the royal robes and regalia of Persia, with an indication only of the characteristic features of the king; and the figures must have been very small, or the picture very large, which is scarcely probable (Herodotus, iv. 88). The Heræum of Samos was a general depository for works of art; and it appears in a subsequent age to have been particularly rich in paintings, for Strabo (xiv. p. 637) terms it a picture gallery (πινακοθήκη). Paintings appear to have been common at this time amongst the Ionian Greeks. Herodotus (i. 164) speaks of the paintings of Phocæa, in the time of Harpagus, 544 B.C., as being reckoned among their most valuable possessions by the Phocæans. In the prophet Ezekiel, we have still earlier mention of Asiatic paintings, and indeed of costume portraits of a princely character. 'Men portrayed upon the wall, the images of the Chaldeans portrayed with vermillion, girded with girdles upon their loins, exceeding in dyed attire upon their heads, all of them princes to look to, after the manner of the Babylonians of Chaldea, the land of their nativity' (Ch. xxiii. 14, 15).

Statutes and portraits were, at an early period, decreed by the Greeks, as public testimonials in honour of distinguished deeds, as to Harmodius and Aristogiton; and the like honour was awarded to those who had been thrice victors at the Olympic Games (Pliny, xxxiv. 9)."

"Portrait painting was doubtless completely established in the time of Pericles. Dionysius of Colophon appears to have been a perfect master in this department, though he was not exclusively a portrait painter."

"That the Greek painters, even of this early period, were good colourists, is certain, from the very completeness of Lucian's expression (*Imag.* 7.), with regard to this important department of painting. He mentions four painters, Polygnotus, Euphranor, Apelles, and Aetion, as having best understood the proper mixing and laying on of colours. Of the correctness of their theory, we have good evidence in the observation of Plato (*De Repub.* iv. 420, c.), who in speaking of painting statues, says, it is not by applying a rich or beautiful colour to any particular part, but by applying its proper colour to each part, that the whole is made beautiful. Plutarch also (*Cimon.* 2.), in a later age, observes, with equal propriety, in speaking of portraits, that when a painter has a beautiful model to paint, which, nevertheless, may have some trifling blemish, he will not entirely omit the blemish, nor will he exactly imitate it; as the one would interfere with the likeness, and the other would detract from the beauty of the picture. This recalls to mind the injunction which Cromwell gave to Lely when he sat to that painter for his portrait: he said, 'Mr. Lely, I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing as you see me, otherwise I will never pay a farthing for it.' (Walpole, *Anecdotes.*) There is another evidence of the mature age of the formative arts, and of taste, at this time in Greece, in an admirable law of Thebes, which is noticed by Ælian, (*Var. Hist.* iv. 4.) He says that all painters and sculptors who practised their arts in Thebes, were compelled to execute their own portraits or busts, to the utmost of their ability, as a proof of their proficiency; and that those artists whose works were considered inferior, or unworthy of their profession, should be heavily fined. The only obvious end of this capital regulation, seems to have been the protection of the public taste, by intimidating incompetent persons from following the arts of design as a profession. No doubt, such a law, impartially carried out, would have a very beneficial effect, in any time or place; and it might be perhaps advantageously imitated by the moderns."

"The master-piece of Apelles, says Pliny (*l. c.*), according to competent judges, was the portrait of King Antigonus on horseback. Nearly all the works of Apelles were portraits. He painted Alexander, whom he had the exclusive privilege of painting (Hor. *Ep. II. i.* 239), several times; and the price of one of these portraits, which was preserved in the Temple of Diana, at Ephesus, was alone a great fortune, and such as few painters probably have since earned during the whole course of their lives. Alexander was painted wielding the lightning of Jupiter; and doubtless, more on account of the flattery than the art, the king, according to the almost incredible statement of Pliny (*l. c.*), ordered twenty talents of gold (upwards of 50,000*l.* sterling), to be given to the painter; so great an amount, that it was measured to Apelles, not counted."

"Probably there is no use of portraits, of which we do not find mention among the Romans; and they employed them in several ways to which we have no record of similar usages since. Pliny (xxxv. 2.) has several curious observations on portraits. He says, that in olden times, that is, compared with his own time, portraits were made as like in colour and form to the originals as was possible—a custom in his time grown quite obsolete. And we have, he continues, shields and escutcheons of brass, with portraits inlaid in silver, which